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ENGLISH A2 – STANDARD LEVEL – PAPER 1
ANGLAIS A2 – NIVEAU MOYEN – ÉPREUVE 1
INGLÉS A2 – NIVEL MEDIO – PRUEBA 1

Thursday 3 May 2007 (afternoon)

Jeudi 3 mai 2007 (après-midi)

Jueves 3 de mayo de 2007 (tarde)

1 hour 30 minutes / 1 heure 30 minutes / 1 hora 30 minutos

INSTRUCTIONS TO CANDIDATES

- Do not open this examination paper until instructed to do so.
- Section A consists of two passages for comparative commentary.
- Section B consists of two passages for comparative commentary.
- Choose either Section A or Section B. Write one comparative commentary.
- It is not compulsory for you to respond directly to the guiding questions provided. However, you may use them if you wish.

INSTRUCTIONS DESTINÉES AUX CANDIDATS

- N'ouvrez pas cette épreuve avant d'y être autorisé(e).
- La section A comporte deux passages à commenter.
- La section B comporte deux passages à commenter.
- Choisissez soit la section A, soit la section B. Écrivez un commentaire comparatif.
- Vous n'êtes pas obligé(e) de répondre directement aux questions d'orientation fournies. Vous pouvez toutefois les utiliser si vous le souhaitez.

INSTRUCCIONES PARA LOS ALUMNOS

- No abra esta prueba hasta que se lo autoricen.
- En la Sección A hay dos fragmentos para comentar.
- En la Sección B hay dos fragmentos para comentar.
- Elija la Sección A o la Sección B. Escriba un comentario comparativo.
- No es obligatorio responder directamente a las preguntas de orientación que se incluyen, pero puede utilizarlas si lo desea.

Choose either Section A **or** Section B.

SECTION A

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images and other stylistic devices to communicate their purposes. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 1 (a)

As he felt the first drops of rain on his bare arms, Thoba wondered if he should run home quickly before there was a downpour. He shivered briefly, and his teeth chattered for a moment as a cold breeze blew and then stopped. How cold it had become, he thought. He watched the other boys who seemed completely absorbed in the game. They felt no rain, and no cold. He watched.

5 The boys of Mayaba Street had divided themselves into two soccer teams. That was how they spent most days of their school vacations: playing soccer in the street. No, decided Thoba, he would play on. Besides, his team was winning. He looked up at the sky and sniffed, remembering that some grown-ups would say one can tell if it is going to rain by sniffing at the sky the way dogs do. He was not sure if he could smell anything other than the dust raised by the
10 soccer players around him. He could tell, though, that the sky, having been overcast for some time, had grown darker.

Should I? he thought. Should I go home? But the ball decided for him when it came his way accidentally, and he was suddenly swept into the action as he dribbled his way past one fellow. But the next fellow took the ball away from him, and Thoba gave it up without a struggle. It had
15 been a quick thrill. He had felt no rain, no cold. The trick is to keep playing and be involved, he thought. But he stopped, and looked at the swarm of boys chasing after the tennis ball in a swift chaotic movement away from him, like a whirlwind. They were all oblivious of the early warnings of rain.

Soon there was a loud yell. Some boys were jumping into the air, others shaking their fists,
20 others dancing in all sorts of ways. Some, with a determined look on their faces, trotted back to the centre, their small thumbs raised, to wait for the ball to be thrown in again. Someone had scored for Thoba's team. The scorer was raised into the air. It was Vusi. But Vusi's triumph was short-lived for it was just at that moment that the full might of the rain came. Vusi disappeared from the sky like a mole reversing into its hole. The boys of Mayaba Street scattered home,
25 abandoning their match. The goal posts on either side disappeared when the owners of the shoes repossessed them. Thoba began to run home.

From "The Test," a short story by Njabulo Ndebele (1983)

Text 1 (b)

From Argentina to Angola, England to Ecuador, the 32 contenders for the World Cup title all dream of winning the game's biggest prize. Realistically, it looks like a one-horse race.

As the coaches descend on Leipzig, Germany, wondering who they'll get in Friday's draw, they have one other major concern: How do you stop Brazil?

5 The United States is back for the fifth time in a row and hoping to improve on its quarterfinal finish in 2002. Argentina, Italy, France and host Germany are among the leading candidates to reach the final, and the English believe they have their best team since they won the title 39 years ago.

10 But they all have an eye on the defending champions, who arguably will bring the strongest Brazilian national team ever to the 2006 World Cup. Carlos Alberto Parreira's team is a favorite to win a sixth title no matter who it draws in its group.

Two days before the 32 teams will be turned into eight groups of four, FIFA¹ and the championship committee will decide how to seed² them. In the past, seeding has been based on previous results in international competitions, but there could be changes this time to reflect the growth of the game in Africa, Asia and the United States.

15 Like Brazil, Argentina has strength and depth and has its best chance since last winning the crown in 1986 when Diego Maradona was at his peak. The Italians, who won the last of their three titles in 1982, have the talent to reach the final for the first time since '94.

20 With its most talented roster in decades, England hopes to win the title 40 years after its solitary triumph on home turf. With Zinedine Zidane back and Thierry Henry at the top of his career, France has the ability to repeat its 1998 triumph. Marco van Basten, one of the all-time great strikers and now the Dutch coach, has freshened up a tired Netherlands line up with newcomers. Portugal, Sweden, Spain and the Czech Republic will be among Europe's other leading contenders.

25 Various African teams have excelled in recent World Cups, with Cameroon and Senegal reaching the quarterfinals. Four of the five qualifiers this time – Angola, Ghana, Ivory Coast and Togo – make their debuts.

Australia has made it to the World Cup for the first time since 1974. Although it flopped badly in the Confederations Cup and doesn't have much of a World Cup pedigree, it has several stars from the English Premier League.

30 All of them are chasing the mighty Brazilians.

From a sports feature article in the *New York Times* on-line edition, 4 December 2005

¹ FIFA: Fédération Internationale de Football Association

² seed: rank

- Compare and contrast the way in which the sport of football (or soccer) is presented in the two texts.
- What stylistic differences show that 1 (b) is from a newspaper and 1 (a) part of a work of fiction?
- What is the effect of the lists of names and dates in 1 (b) and of sensory images in 1 (a)?

SECTION B

Analyse and compare the following two texts.

Discuss the similarities and differences between the texts and their theme(s). Include comments on the ways the authors use elements such as structure, tone, images and other stylistic devices to communicate their purposes. It is not compulsory for you to respond directly to the guiding questions provided. However, you are encouraged to use them as starting points for your comparative commentary.

Text 2 (a)

I should return to 18 Queens Road. For more than five years, I have had no wish to go back. Now, so that things might come full circle, I will.

I get the underground, and travel up the Northern Line. At Hendon Central I get out and walk up the steps, thirteen and then five, yes, just as I remember, to the level of the street.

5 The traffic at the intersection is as heavy as ever. But the cinema – or was it a bingo hall? – has changed into a health club, and the red double-decker bus number 83 is no longer the old Routemaster that let one hop on and off. Graffiti scar the walls here and there. A few daffodils bloom in one of the two or three front gardens still remaining on Queens Road.

10 Semi-detached houses have been merged into blocks of flats, taller than the houses to either side. As I come to the top of the hill, I see the bright-red pillar-box¹ near Uncle’s house. Once again I see Uncle and Aunty standing in the open doorway, and I find myself smiling.

15 But as I pass the pillar-box, my heart sinks. The familiar low wall, the familiar gate, the path, the front garden, are all gone. Where there was a lawn, there is nothing but a continuation of the pavement, paved over in dull red and black. A dirty yellow van stands where the roses and the professional sign² once stood. The house looks much as it used to, except dingier³. In an upstairs window, a pane is broken. Bricks are missing from the steps.

The front door, painted in black and white, is much the same. The brass knocker, the brass digits 18, are the same. The small doorbell is the same, but I will not ring it; I am not even curious about who lives here now.

20 Yet as I stand and look at the house, I see it reinhabited by people and by things, by voices and by thoughts. I see Aunty Henny picking up the telephone receiver to say, “Hendon six double three oh,” Uncle spearing lettuce on to my plate with his knife, my father discovering a cobweb-covered trunk in the attic, my mother listening to Uncle’s anecdotes with a quiet smile.

25 Behind every door on every ordinary street, in every hut in every ordinary village on this middling planet of a trivial star, such riches are to be found. The strange journeys we undertake on our earthly pilgrimage, the joy and suffering we taste or confer⁴, the chance events that cleave us together or apart, what a complex trace they leave: so personal as to be almost incommunicable, so fugitive⁵ as to be almost irrecoverable.

From *Two Lives*, a biography by Vikram Seth (2005) © Vikram Seth 2005,
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¹ pillar-box: mailbox

² professional sign: indicating that Uncle was a dentist

³ dingier: dirtier, shabbier

⁴ confer: give to others

⁵ fugitive: difficult to grasp; likely to disappear

Text 2 (b)

Nothing is Lost

Deep in our sub-conscious, we are told
Lie all our memories, lie all the notes
Of all the music we have ever heard
And all the phrases those we loved have spoken,
5 Sorrows and losses time has since consoled,
Family jokes, out-moded anecdotes
Each sentimental souvenir and token
Everything seen, experienced, each word
Addressed to us in infancy, before
10 Before we could even know or understand
The implications of our wonderland.
There they all are, the legendary lies
The birthday treats, the sights, the sounds, the tears
Forgotten debris of forgotten years
15 Waiting to be recalled, waiting to rise
Before our world dissolves before our eyes
Waiting for some small, intimate reminder,
A word, a tune, a known familiar scent
An echo from the past when, innocent
20 We looked upon the present with delight
And doubted not the future would be kinder
And never knew the loneliness of night.

Noel Coward (1967)

- What does the speaker of each text want to communicate about the past and about memory?
 - What are some of the details or images used in each text and why are they important?
 - Compare the effect of the first person singular and plural points of view (“I” and “we”) in 2 (a) and the first person plural (“we”) in 2 (b).
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